



Paul de Longpré

An American Painter from Lyon

Odile Masquelier

Four curious strips of paper lie unrolled upon a table, their ends held down by weights. Chromolithographs of roses, they have just arrived, a present from a friend, Derrick Worsdale, who is an inveterate antique hunter and a great collector. The roses, very beautiful ones, are easily identifiable; however, the chromolithographs' 27- by 8.7-inch format is a surprising one. Gregg Lowery from California, who chanced to be visiting, exclaimed upon seeing them: "But these are by Paul de Longpré, the famous 'half-yard-long prints'."

Paul-Henri Georges Maucherat de Longpré was born into a family of textile designers from Lyon, France. His grandfather, Clément-François, was a bookseller and publisher in Lyon at the very beginning of the nineteenth century. His father, Jean-Antoine Marie Victor Maucherat de Longpré, a professional painter and designer, would like many designers of the Lyon "Fabrique,"¹ go back and forth between Lyon and Paris. Jean-Antoine married in Paris where his elder son, Marie-Victor Raoul, was born in 1843. In 1850 he was living in la Croix-Rousse, and then in Villeurbanne where on April 18, 1855, his son Paul was born. A third son, Raoul-Henry, was born in Lyon in 1859.²

As a lithographer, Jean-Antoine³ published small albums of flowers and exhibited at the Lyon Salon in 1849 and 1850. Upon returning to Paris he left his family. Paul de Longpré never talked about this. Having suffered badly from his parents' separation, he later preferred to tell journalists that his father had died young.⁴ Paul was between 7 and 8 years old

*Roses and Bumblebees, watercolor, 18.5 × 12 in., 1908
(private collection, photo courtesy of The Irvine Museum)*



The formal gallery of the Longpré mansion in Hollywood, California
(Smithsonian Institution, courtesy of Nancy C. Hall)

when the Longpré family settled in northern Paris and his schooling began. Jean-Antoine's income was a modest one. At school, Paul was quick to realize that his schoolmates had pocket-money and appreciated his drawings. He bought a box of paints and began to paint Parisian daisies from nature as well as birds and bumblebees. At age 12, he left school to join his brother Raoul, a successful painter of silk fans, who was twelve years his senior. Such fans were very fashionable in Paris during the 1870s, and they gave Paul an excellent reputation as a textile designer.

Self-taught, Paul's technique developed without traditional training.⁵ Successful and earning a good living for so young an artist, he helped his mother to buy a small house outside Paris. It was then that he met and married the love of his life, Joséphine Estievenard. They had two little girls: Alice, born in 1874, and Blanche, born in 1876.

At 22, one of Paul's oil paintings was accepted at the Salon in Paris. Two years later in 1879 he was again admitted to the Salon. It was then that he met François Rivoire, a specialist in watercolor paintings of flowers, and it was possibly at Rivoire's prompting that he turned to watercolor. As with Rivoire, "the essential peculiarity of Paul de

Longpré was to confer to flowers in water-colour, a richness and treatment close to painting in oils."

Thanks to Paillet, a Parisian horticulturist, Paul had the chance to study many rare and exotic plants. He became the favorite illustrator of the *Revue Horticole*, and its 1891 issue was illustrated entirely by him. Later, showing an extraordinary sense of initiative and a taste for risk, he obtained a commission in New York and with the support of Jean-Léon Gérôme and Léon Bonnat he set sail in October 1890.⁶ Perhaps underlying his decision to emigrate was the loss of all his assets in the bankruptcy of the Comptoir d'Escompte, which had invested in the Panama Canal. Ruined, he set off alone to try his luck across the Atlantic.

THE ARTIST AS IMMIGRANT

As soon as he arrived in America, Paul made friends despite a somewhat closed New York society. He spent summer and autumn in the hills of New Jersey, studying the local flora and drawing for hours on end. But totally unknown, he found it difficult to find buyers. On the lookout for any commission, he turned to horticultural illustration of catalogue covers and seed packets for Burpee, Child's, Ferry, and Mandeville & King Flower Seeds. The Singer Sewing Machine Company and Player's Navy Cut Cigarettes also became clients, and the Dabrooks Perfume Company commissioned six chromolithographs to go with its Parisian Roses Perfume.

In 1893 the J. Ottmann Lithographic Company commissioned a fine sheaf of yellow roses. The chromolithograph *Tea Roses* ('Rêve d'Or', a lovely Noisette rose raised by Claude Ducher) was exhibited at the Chicago World Columbian Exposition, and a few weeks later it went on sale to the general public. Henceforth, Paul's work was featured regularly in advertising catalogues. *Art Interchange Magazine* published his biography in February 1893.

Not satisfied with this progress and running low on funds, Paul decided to stake everything on an exhibition at the American Art Galleries in Madison Square, hoping to gain recognition for his watercolors from New York's elitist Victorian society. He took on the publicity for the exhibition himself and not only sold his pictures but also obtained commissions from both New York and New Jersey clients.

The press reaction was unanimous. The *New York Times* strongly encouraged the public, amateur as well as professional, to go and see "the 76 water-colours [of violets, nasturtiums, clematis, poppies, cosmos, sweet-peas, daisies and the rose 'American Beauty'] by Mr. de Longpré that will certainly all be sold rapidly." The *New York World* and the *New York Tribune* were to follow. The *New York Recorder* proclaimed "Longpré has become a great American master of flowers, his knowledge of the form and structure in flowers is absolute, and his taste in combination of floral groupings is unsurpassed."

A year later, the Williams and Everett Gallery noted that "nothing as fine as the sixty works comprising this collection has ever been seen in Boston." In January 1896, Earle's Galleries in Philadelphia welcomed a considerable number of visitors, press

reviews abounded, the critic of the *Philadelphia Item* enthused, “I cried ‘Vive le Roi des Fleurs’ when I entered Earle’s Galleries, and found myself in the midst of summer, in a paradise of flowers!” Then, came Washington, D.C. in February, Boston from February 29 to March 13 and, finally, Chicago’s Thurber’s Art Galleries, for the closing of a four-month tour.

The conquering of the East Coast in just four months was an astonishing success for this modest flower painter from Lyon. Paul said he owed it to perseverance, a passion for work, and being willing to take a risk. He also credited the American press, which he said “pulled me through . . . I love American critics . . . they are so broad and generous.” From November 1896 Paul exhibited watercolors in New York and according to the *New York Tribune* his work started “a revival in the art business.” By 1897 the *Philadelphia Item* in reviewing Paul’s exhibition at Earle’s Galleries, claimed “No one but a poet could paint as he does.”

After years of struggling against poverty, Paul at the age of 42 had finally freed himself from all financial constraint. He moved into a luxurious studio in a fine West End Avenue apartment, described in detail by the *New York Times Illustrated Magazine*. His inborn sense of marketing combined with the love for his art and the desire to charm were always Longpré’s major assets. But he was also good-looking, elegant and refined without being pretentious. He was, according to his friends, affable, gifted with a fine

TOP: ‘La France’ detail, lithograph
(courtesy of the author)

RIGHT: *Last Rose of Summer*, chromolithograph
(courtesy of Nancy C. Hall)



character, witty and a most pleasant fellow in society. Having enjoyed excellent press coverage as well as American generosity, Paul de Longpré felt at ease in an America he deeply admired. Upon becoming an American citizen in 1899, he told a journalist “America is constantly rising and I want to go up with it.”

However, despite his swiftness of execution, Paul was working fourteen hours a day to meet demand and to prepare his exhibitions. He was wearing himself out. Moreover, he found the climate of New York a trying one, and the long East Coast winter deprived him of models over several months when he could not paint wildflowers, his favorite subject after roses. His frail health was deteriorating, and after a serious operation he absolutely needed to rest. In 1897, Paul boarded a Santa Fe Railroad car and set off to discover Los Angeles.

THE CALIFORNIAN ADVENTURE

It was primarily the climate and then the flora that prompted Paul de Longpré to try the Californian adventure and to discover wild nature in flower—the “Blossoming Wilderness.” More varied than Mediterranean vegetation, the flora of California benefits from the humid Pacific breeze. Not only are the winters mild, with flora aplenty, including the California poppy (*Eschscholzia*), and heliotrope, but the summers are not parching, thus allowing such plants as *Ceanothus* to bloom exceptionally well.

Wishing to see for himself what magazines like *The Cosmopolitan* were saying about California, Longpré set off for Los Angeles with his family in 1899, leaving behind the security and celebrity



The Villa, Longpré's house and garden, Hollywood, California (courtesy of Nancy C. Hall)

he had enjoyed in New York. The small family (the youngest, Pauline, born in New York was barely a year old) settled first at 2601 South Figueroa. Some 2,000 visitors came to his first exhibition there. Once again his French origins and his special fondness for wild flowers served him well. His watercolors, which were such perfect renderings of the vegetation of the canyons, delighted the California "gentry." The second exhibition, held in March 1900 at the Blanchard Gallery, was viewed by 500 to 1,000 visitors a day, according to *The Los Angeles Times*.⁷

With his pleasing manners and natural warmth, Paul very quickly made friends. He was often to be seen on his bicycle with his easel on his back, looking out for those flowers he loved so much. On his way, he would frequently stop at René Blondeau's, a retired French importer of perfumes who had opened an inn in his house. It was Blondeau who advised him to leave Los Angeles and to settle in the new suburb of Hollywood.

Blondeau knew prominent figures in Hollywood, in particular Deida and Philo Beveridge. Deida had cofounded a small philanthropic community with her first husband on a fig and apricot farm. She had named it "Hollywood," after the summer residence of one of her friends near Chicago. By the time Paul met her, Deida

was something of a celebrity. She was intrigued by this elegant immigrant and soon introduced him to her circle.

THE VILLA IN HOLLYWOOD

On April 25, 1900 Paul de Longpré purchased a 3-acre plot on Cahuenga Boulevard, half an hour from Los Angeles at the foot of the Cahuenga Mountain Range, in a small neighbourhood called Whitley Heights.

He designed the plans of a lavish residence but engaged an architect, Louis-Joseph Bourgeois of Québécois origin, to build it. Bourgeois had completed his training as an architect not only in Italy and Greece but also in Turkey, Egypt, and Persia.⁸ This may explain the astonishing Moorish appearance of the villa. Americans were fascinated at the time by exotic cultures and Longpré wanted to impress this brand new, almost naïve society and command its attention; he succeeded. The Hispano-Moorish style of his new home fit perfectly into the California landscape.

The extraordinary villa stood on two levels. A flight of steps held up five highly decorated arches capped by a loggia. In the evenings, they were hung with hundreds of small twinkling lights to the delight of visitors and guests. The painter's large studio was on the second level and gave onto a balcony overlooking the garden. Two towers topped by fretwork turrets capped this imposing structure. On one of them floated the Star-spangled Banner and on the other, the French tricolour.

Inside, visitors would be greeted in a large hallway and after descending a few steps, would enter into the Art Gallery, which overflowed with paintings, objects, furniture, and oriental rugs. The walls were hung frame to frame and from floor to ceiling with flower paintings, producing a breathtaking effect and the impression of being in a garden. Simple wild flowers, trumpet-creepers with hummingbirds were hung alongside water lilies and precious orchids, lilacs with butterflies, and sunflowers with bees. Baskets of daisies, sprays of fruit blossom casually placed upon musical scores, and countless other arrangements enhanced each other.

Paintings were placed on any available surface, often on armchairs and chairs. His *Summer Flowers*, which won the Silver medal at the 1889 Paris World Exposition, stood upon an easel in a choice position. An anonymous description dated June 4, 1907, reports that a very courteous Japanese butler would greet visitors and hand them a list of the paintings' titles and prices.

*"I am happy to say that I bless the day when the first idea of coming to California came to me. After five years living in this beautiful and unique country, I would say to the tourist seeking new and grand scenery, to the businessman over-worked seeking rest, to the capitalist seeking profitable investment and to the invalid seeking health: 'Come to this paradise of America – to Southern California.'"*⁹

— PAUL DE LONGPRÉ

THE GARDEN

The garden that Longpré discovered upon his arrival in Hollywood was one of semi-tropical shrubs and trees, eucalyptus, pepper plants and golden acacias, to which he very soon added roses. The garden in its heyday comprised up to 800 varieties. Paul loved them all: Bourbons, Chinas, Damasks, Polyanthas, Moschata Hybrids, Hybrid Perpetuals, Rugosas, Teas, Hybrid Teas, Noisettes, climbers, the large ramblers and, of course, botanical roses such as *Rosa laevigata* (syn. 'Cherokee' rose) or 'Fortune's Double Yellow' (syn. 'Gold of Ophir'). He painted them all with great felicity, confessing, however, that he was partial to the silvery pink of 'La France' and the deep red of 'American Beauty'. Other favorites were 'Maréchal Niel', 'Papa Gontier', and 'Général Lamarque', known today as 'Lamarque'—all still highly rated and desired by today's rose fanciers.

There were ten pergolas on the property, each different. In these labyrinths, arches and trellises groaned under the weight of climbing roses. By contrast, the untidy 'Ragged Robin' ('Gloire des Rosomanes') appeared to him "so blithe and merry, so free from any sort of spite or envy. It seems to say that though so thin and straggly it is bound to be happy and bound to live."¹⁰

If roses reigned, they were surrounded by thousands of California poppies, clematis, and morning-glories, and "corners of alyssum banked with Shasta daisies and crowned with stately Matilija poppies, *Romneya coulteri* or tree poppies in a harmony of white and gold."

Paul seems to have been particularly fond of poppies. Perhaps their elegance, their delicacy and lightness compensated for what may have been somewhat conventional and heavy in the Hybrid Teas, so sought after for their perfection. A happy gardener, he once said that "anyone can have a lawn. But you will see that the effect of my garden is distinctive, with its low borders of brilliant-colored blossoms about the edge of the lawn."¹¹

Two years after his garden was first planted, Paul wished to enlarge it. He persuaded his friend Deida to sell him the corner of Prospect Avenue and Cahuenga Boulevard as well as two other plots for a total of \$3,000. She accepted three paintings in lieu of payment.



Fresh from the Garden, watercolor, 22 × 15 in. (courtesy of DeRus Fine Arts, Laguna Beach, California)

The "King of Flowers" was henceforth able to give free rein to his passion. He bordered his property with a 250-meter-long natural hedge, which almost entirely disappeared under the wonderful, gigantic *R. laevigata*, with its smooth, evergreen foliage. This scented hedge isolated him perfectly from the urban traffic. Within, on the other side of the hedge, annuals gave the impression of a highly colored mosaic. And sweet peas, chrysanthemums, and heliopsis intermingled with clematis, morning glories, and roses in a riot of color amidst the scents of nicotiana, carnations, and lantanas.

PAVILIONS AND EMBELLISHMENTS

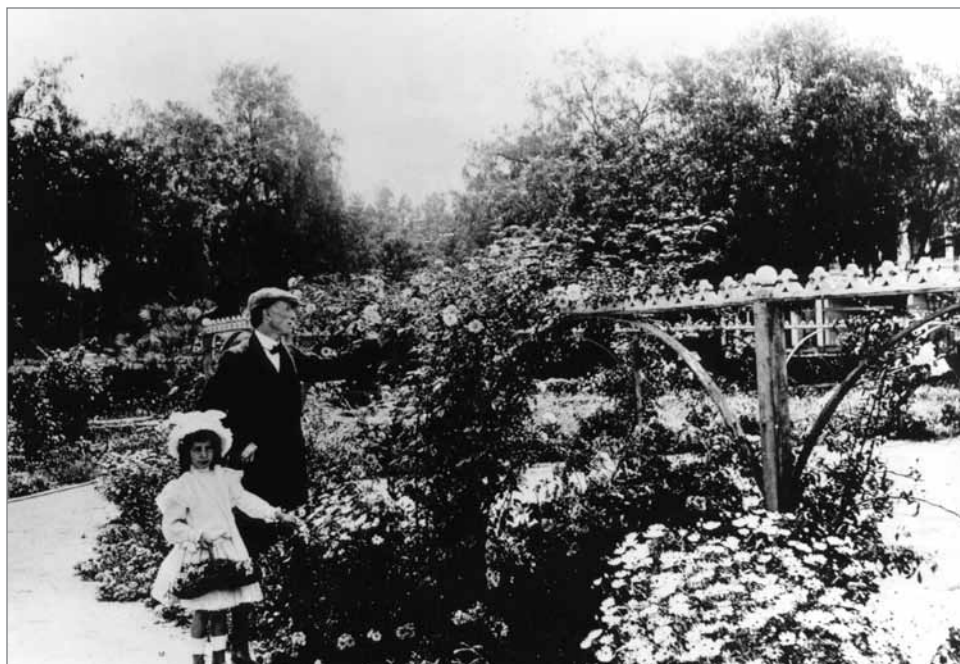
Apart from the main house, Paul designed five pavilions that fitted perfectly into the design of the garden. Built under the acacias was the Retreat, a rose-covered gazebo. One of the most interesting buildings was the Oriental Kiosk, which was half covered by an ornate glazed structure. The Guest House disappeared under several plants of 'Général Lamarque', a constantly flowering cream-colored Noisette. Here Paul hosted dinners for his friends of the Bohemian Club, "the soul and center of Art and Literature on the West Coast," to which he had been elected an honorary member shortly after his arrival in California. The Summer House, a small circular building adorned with lattice and a *fleur de lys* design, was hidden under large acacias.

The last pavilion was called the Fountain House and gave visitors the impression of wandering in the grounds of an old French *château*. He had conceived it to fit in perfectly between some roses, several decades old, that he had found there upon his arrival. It was here that our artist gardener would pamper his orchids and other rare plants.

APOTHEOSIS

In December 1900 Paul returned to New York City for an exhibition of 46 paintings at the Knoedler's Gallery on Fifth Avenue. The exhibition was entitled "Flowers of Southern California." Two months later he exhibited at Earle's Gallery in Philadelphia.

In California Paul had attained his aim: "To raise the most beautiful flowers in the world, to live among them and to paint them."¹² However, at the time Southern



ABOVE: Pauline and Paul in the garden, Hollywood, California (courtesy of Nancy C. Hall)

RIGHT: Paul de Longpré selecting specimens to paint (Smithsonian Institution, courtesy of Nancy C. Hall)

California was not an ideal artistic center for a painter. There were simply not enough people on the Pacific Coast to make it a highly profitable occupation. Paul himself admitted that Hollywood was “far from the recognized world of art, and the community is new” but talking about his garden, he added “these flowerbeds are gold mines.” Painter and gardener, he was passionately fond of his garden, and the same concern for perfection and naturalness pervaded when he planted and when he chose the models that he painted. “The more the artist studies at the great school of Nature, the more he finds he has to learn,” he said, and advised “never paint a poor specimen of a flower, choose the best your garden affords.”¹³

His mastery of watercolor was, however, recognized by the local press. The *Los Angeles Times* reported that Longpré’s “delicate transparency and the precision of touch are remarkable for purity of color and skill in maintaining the light absolutely without resort to trick or whitewash.”¹⁴

BALLOON ROUTE DESTINATION

Longpré’s estate was well placed on the Balloon Route itinerary of General Moses Sherman’s Southern California Electric Interurban Railway, and soon became its principal attraction. At the beginning of 1905 there were 8,000 visitors a month to the estate, which was open to the public from April 15 to October 15 by appointment. The number of visitors increased tenfold when exhibitions were held. Some would spend

The Roses of Paul de Longpré

Paul de Longpré painted the roses of his time—the beautiful Victorian rose, the perfect Hybrid Perpetual, the Hybrid Tea. But his sensitivity, his subtlety, his attraction to more natural flowers gave us ‘Gold of Ophir’ (‘Fortune’s Double Yellow’), Noisette roses, Teas and watercolors like *Wild Rose with Bee*. He would rise early and go for a long walk in his garden, often with his youngest daughter Pauline, looking for the flowers he was going to paint or the rose in full perfection that day. “I work fourteen hours a day . . . until my eyes can’t see any longer and, exhausted, [I] have to stop, then I start again the next day.” Longpré often worked on the same roses, never tiring of them. He would paint a rose singly, in bunches of cut flowers, accompanied by branches of fruit trees, against a trellis, in a vase, or in a basket. Paul worked quickly in watercolor. His style of execution, precision, technical mastery, and perfect knowledge of flower structure were combined with an enthusiasm for perpetuating these marvels.



Longpré’s two favorite roses are possibly ‘American Beauty’ (in fact, ‘Mme Ferdinand Jamin’, raised by Deléchaux in 1875 and renamed in the United States), a very popular rose in the Gay Nineties, and ‘La France’, raised by Guillot fils in 1867. Addison Edward Avery, the happy possessor of more than 300 documents—watercolors, postcards, chromolithographs, and photographs that belonged to the painter—notes in the *American Rose Annual* for 1948 that “‘American Beauty’, ‘La France’, ‘Reine Marie-Henriette’, and ‘Rêve d’Or’ are the most frequently depicted, followed by ‘Général Jacqueminot’ (syn. ‘General Jack’ or ‘Jack Rose’), ‘Gloire de Dijon’, ‘Gold of Ophir’, ‘Souvenir de la Malmaison’, ‘Coquette des Blanches’, ‘Météor’, ‘Cloth of Gold’ (syn. ‘Chromatella’), and ‘Safrano’.

the entire day, and all wanted to see the famous house, the garden, and the art gallery that were so much talked about. Longpré would sometimes wander around amongst the tourists whom he kindly called his guests, only asking them to “keep to the walks and drives, and pick no flowers or fruit.”¹⁵

Paul involved himself in the social and economic life of Hollywood. He became director and principal shareholder of the First National Bank of Hollywood as well as three other banks, and first president of the Hollywood Club. He founded



ABOVE: Countertop display for Dabrooks' Perfumes; elastic bands were inserted through vertical slits to hold vials of perfume (courtesy of Nancy C. Hall)

LEFT: Tea Roses (from the collection of Eugene Peck)

RIGHT: French Bridal Roses, watercolor, 20 × 14 in., 1900 (courtesy of The Irvine Museum)

The Hollywood Citizen newspaper, and contributed to the opening of the Hollywood Library. Later he spared no efforts to secure the creation of a National Art Gallery and a National School of Art, publishing an open letter to Congress and obtaining the support of seventy newspapers and magazines in June 1908 for the creation of a National Art Gallery.¹⁶

Monsieur de Longpré also liked to entertain his guests lavishly. In this he had



a considerable asset—his wife, the delightful Joséphine. She provided her guests with an exquisite *cuisine*, served *à la française*. Paul would choose his wines and guests with care. A man of the world, he knew how to combine sincere friendship with publicity. While many of his friends were noted politicians, musicians, singers, or actors, Longpré typically added journalists or a writer passing by to his guest list. And when President Theodore Roosevelt visited Southern California, he was pre-

Paul de Longpré's Chromolithographs



ABOVE: *Basket of American Beauty Roses* (from the collection of Gregg Lowery)

Paul de Longpré initially became known through his horticultural illustrations for the flower advertisements of seed merchants, such as Burpee, Child's, and Ferry, in garden magazines and for their seed catalogues. Then, Louis Prang, a famous Boston lithographer considered the father of chromolithography, bought some of Longpré's watercolors—*Morning Glories*, *Rêve d'Or Roses*, *La France Rose*, *La Belle Lyonnaise Roses*—and reproduced them with amazing perfection. If many people know Paul de Longpré today, it is because of chromolithography.¹⁷

Chromolithographic reproduction gave a result characterized by a pearly sheen, obtained after many impressions on the ink slab; sometimes twenty were necessary, one per color. When a lithograph became too popular, Prang would sell the original. The technique and attention that Longpré brought to every detail were perfectly adapted to Prang's chromolithography. A keen understanding and deep friendship developed between the two men. Most of the famous half-yard-long prints by Longpré were distributed by magazines to new subscribers. This odd horizontal format (27 by 8.7 inches) had been used by Virginia Janus since 1890, a few years before Longpré adopted it. Many printing firms sold cheaply priced lithographs in large quantities, which enabled those who could not afford the originals to decorate their homes.

sented with a painting by Longpré. The painting, entitled *California Poppies*, was to have pride of place in Roosevelt's office until it joined the White House collection when he left the presidency.

EXHAUSTION

Despite his active social life, Paul continued to paint and exhibit. His total output is estimated at more than 2,000 paintings. His production soared once he settled in California, but a hectic existence coupled with constant work took a toll upon his delicate health. In early February 1911 he exhibited 104 pictures in his gallery. Shortly afterwards his garden was closed to the public. And yet he continued to rise at dawn to pick flowers, often with his little Pauline, but his eyes no longer allowed him to paint in the evening. At the beginning of 1911, despite a few weeks of rest in Honolulu, Paul again underwent a surgical operation for mastoiditis and did not recover from it. His last exhibition was held in April 1911 in his home, where he died two months later on June 29.

Joséphine, Blanche, his second daughter, and Pauline were to return to France after selling the house and organizing a final exhibition at the Allen Harvey Gallery of paintings, which Joséphine did not want to part from. One of these was the oil painting *Cherokee Rose*, which Longpré considered his masterpiece.¹⁸ Thirteen years later, in 1925, Paul de Longpré's home was demolished.



Detail from *Wild Roses*, watercolor, 15 × 24 in., 1898 (courtesy of The Irvine Museum)

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Notes

1. Name given in Lyon to the silk industry.
2. Marie-Victor-Raoul has often been confused with his youngest brother, Raoul-Henry.
3. The Musée des Tissus holds 147 of his drawings in its archive.
4. We find him again in Paris in 1876 on the occasion of the wedding of his son Paul; however, the date of his death is unknown.
5. Sénèque, Blandine. *Differents aspects de la Peinture Florale dans la seconde moitié du XIXème siècle à travers l'expérience des Maucherat de Longpré*, Master of Arts degree thesis.
6. Paillet states that he was a pupil of Jean-Léon Gérôme and Léon Bonnat.
7. *Los Angeles Times*, 5 March 1900.
8. This association was to end very badly. Alice, Paul's eldest daughter, was to marry Louis-Joseph Bourgeois who was one year younger than her father. Shocked, he never wanted to see her again and forgot her just as he had forgotten his own father.
9. Paul de Longpré for the *Los Angeles Morning Herald*, in the preface to an article published in 1911, *Land of Heart's Desire, Southern California*.
10. "Rose is Queen in Mr. de Longpré's Fairyland," n.d.
11. "The Palatial Home of Paul de Longpré," *Woman's Home Companion*, May 1905, 21.
12. *Who's Who in Los Angeles*, Paul de Longpré, 8 December 1906, 4.
13. "The home of Paul de Longpré, The King of Flowers" unidentified clipping, UCLA.
14. *Los Angeles Times*, 26 February 1905.
15. "Points of Interest, Paul de Longpré," 19 September 1909.
16. *The History of Hollywood*, 1:142 Palmer.
17. It is estimated that one million chromolithographs were put on the market during the artist's life. Two further reprints were to follow in 1940 and 1990.
18. "Last de Longpré Exhibition," *Los Angeles Times*, 25 February 1912.



Tea Roses (from the collection of Eugene Peck)

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